

FIG. 1.—The Laocoön Group in the Vatican, Rome. The right arms of Laocoön and his sons are modern. The right hand of Laocoön himself should be behind his head, as is proved by fragments of a similar group found a few years ago in Rome.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

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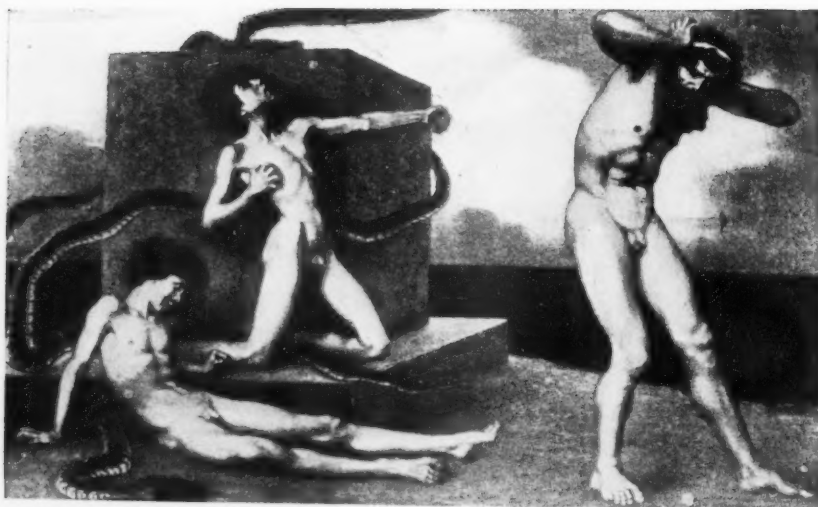
VERGIL IN ART

NORMAN E. HENRY

THE extent of Vergil's indebtedness to contemporary art will never be known. That he was influenced in a subtle way by the best works of the painters, sculptors, and architects of the day cannot be doubted, indirect proof of which may, with reasonable certainty, be found in his poems.

The detailed description of the mural paintings in Dido's temple at Carthage (*Aeneid*, I, 455 ff.) seems to reveal more than a passing interest in temple decoration, if we may be permitted to regard I, 455 (*artificumque manus inter se operumque laborem miratur*), as a personal touch—a sort of unconscious lapse on the part of the poet art-lover. The minute way in which he describes the *bas-relief* work on the bronze doors of Apollo's shrine at Cumæ (*Aeneid*, VI, 14–33) leads one to believe that he had studied with the eye of a connoisseur the bronze doors of many a Greek temple in Sicily and Magna Græcia, as exquisitely carved as those which

guarded the *cella* of Diana's Temple at Syracuse, exciting of old the rapacity of the long-fingered Verres. The death scene of Laocoön and his two sons (*Aeneid*, II, 199–224) may possibly have gained much in tragic realism from Vergil's study of the contemporary group of statuary (Fig. 1), made by the Rhodian sculptors Agesander, Polydorus, and Athenodorus. An inscription recently found at Lindus in Rhodes practically fixes the date of this much-disputed work somewhere about 50 B.C.; so it is possible that it was brought to Rome shortly before the *Aeneid* was published in 17 B.C.; though a German critic, Foerster (*Neue Jahrbücher für das klassische Altertum*, XXIII, 1914, pp. 686–97), thinks that the group was first brought to Rome by Titus in 69 A.D., and that Vergil's description has nothing to do with the group from Rhodes. The poet, in his treatment of the legend, has not felt the artistic limitations of time, sight, and sound under which the



Photograph by Hanfstaengl, Munich

FIG. 2.—Laocoön and his Sons. By George von Hoesslin. From *Neue Jahrbücher*, XXXIII, 1914.



FIG. 3.—Laocoön and his Sons. By El Greco. In Munich. From the *Neue Jahrbücher*, XXXIII, 1914.



FIG. 4.—Eneas and Anchises. By Lionello Spada. In the Louvre, Paris.



FIG. 5.—Eneas hunting on the Libyan Coast. By Claude Gelée (Claude Lorrain). In the Royal Gallery, Brussels.
Photograph by Hanfstengl, Munich

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FIG. 6.—Captive Andromache, by Sir Frederick Leighton. In the gallery of Manchester, England.

sculptors worked, but has given us an elaborated word-drama that excels in its awful realism (cf. Lessing's *Laokoön*). The subject was popular in later art, as the illustrations on page 326 show. Filippino Lippi based a drawing on Vergil's description and El Greco and von Hoesslin (Figs. 2, 3) were probably influenced by it.

While it seems that Vergil received many suggestions from contemporary art which he undoubtedly embodied in his word-pictures, we must not lose sight of the old adage, "He alone has the right to borrow who can lend." The *Æneid* itself contains numerous passages of so-called pictorial poetry that have in turn furnished themes for painters and sculptors throughout the ages. In such passages there must be entities of form and color, as Van Dyck shows in his book, "The Meaning of Pictures"—something for the painter to grasp with pencil and brush. What a battle-scene is presented, fully conceived and vividly drawn for the artist's canvas in *Æneid*, II, 438 ff.! Some lordly painter of battles,

like the French artist M. Detaille, will some day transmute Vergil's words into form and color and give us an heroic canvas, "The Siege of Priam's Palace."

We turn now to a brief study of some famous canvases directly inspired by Vergil's *Æneid*, belonging to the domain of illustrative art. The first which we shall consider is entitled "Æneas hunting the stag on the Libyan Coast," by Claude Gelée, commonly called Claude Lorrain, a French landscape painter and etcher (1600-82). It is a peculiarity of Claude's pictures, most of which are either scriptural or classical, that the figures introduced are quite subordinate, the interest centering in the landscape and the incident serving merely to give a title to the work. This is peculiarly true in the present instance. See Figure 5.

"Æneas and Anchises" is the title of an energetic work by Lionello Spada (1576-1622). It represents the well-known scene of the flight from Troy—a subject which has appealed alike to the coin-maker and the artist (cf. reverse of



FIG. 7.—Aeneas recounting to Dido the Misfortunes of Troy. By P. Guérin. In the Louvre, Paris.



FIG. 8.—Dido building Carthage. By J. M. W. Turner. In the National Gallery, London.

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FIG. 9.—Venus and Anchises, by Sir William Blake Richmond. Reproduced by permission from the original painting in the possession of the Liverpool Corporation.

a beautiful *denarius* struck by Cæsar ca. 50 B.C.). Spada studied under Caravaggio in Rome and excelled as a colorist. See Figure 4.

"Captive Andromache," by Frederick Leighton (1830-96), created a profound impression when exhibited for the first time in 1888. The artist, soundly educated along classical lines, was thoroughly imbued with the classic spirit; the stories and myths of the old Greeks had entered into his very soul and become a part of his thought, which explains his life-long sympathy with classic themes. See Figure 6.

"Æneas and Dido" (Fig. 7) is the title of a well-known work by Pierre Narcisse Guérin (1774-1833), a French painter of historical subjects. This, as well as his "Pyrrhus and Andromache," has been accorded a place in the Louvre.

Turner in his classic landscapes, like Claude Lorrain, shows no tendency to subordinate his art by making it the mere servant of literature. Unlike Leighton, he did not possess the advan-

tage of a first-hand knowledge of the classics, but nevertheless from early youth he felt the spell of classic myth and legend and drew many of his motifs later from this inexhaustible store. As his biographer, J. E. Pythian says: "Turner had far less and needed less, of the learning that can be got from books, to take him to the very highest achievement in his own art."

Carthage and the tragedy of her fall appealed strongly to Turner, and he has given us twenty pictures dealing with this theme, several of which are based upon some phase of the Vergilian story of Dido and Æneas. "Dido building Carthage" (Fig. 8) is the best of the Carthaginian series. Turner himself regarded it as his masterpiece. As in all his pictures, the sky plays an important part—a flood of light, against which everything stands out in silhouette. The whole is an interwoven mass of contrasts and intricate repetitions in exact geometric relation, forming a perfect oneness. This may be seen to better

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advantage, one critic observes, by drawing intersecting lines from the four corners of the picture, thus dividing the surface into four triangular spaces, of which the top is devoted to the sky, the bottom to the water and either side to the land, buildings, and trees in such a way that while the latter occupy relatively less space than the sky and water, yet the architectural details, being of such bold design, attract extra attention and thus maintain the balance of the full and empty spaces.

Turner's "Dido and Æneas leaving Carthage for the chase" was first exhibited at the National Gallery in London in 1814, and his last picture in the Carthaginian series, "Dido directing the equipment of the fleet," was exhibited in 1828. We are told that the fate of Carthage had a strange fascination for him because he regarded her fall as a moral example for his own beloved England in her agricultural decline, her increasing luxury and seeming blindness to the "insatiable ambition of a powerful rival" (cf. *Encyclopaedia Britannica*, XXIII, 666).

We have purposely introduced "The Death of Dido," by Liberale, because it is typical of the art of this period which was, as a rule, highly idealized.

The figures are usually stiff and ill-drawn. Any imperfection of this sort may be ascribed partly to the fact that Liberale was greatest as a miniaturist, and his paintings, after the style of Bellini, clearly show this evidence of his early training. See Figure 10.

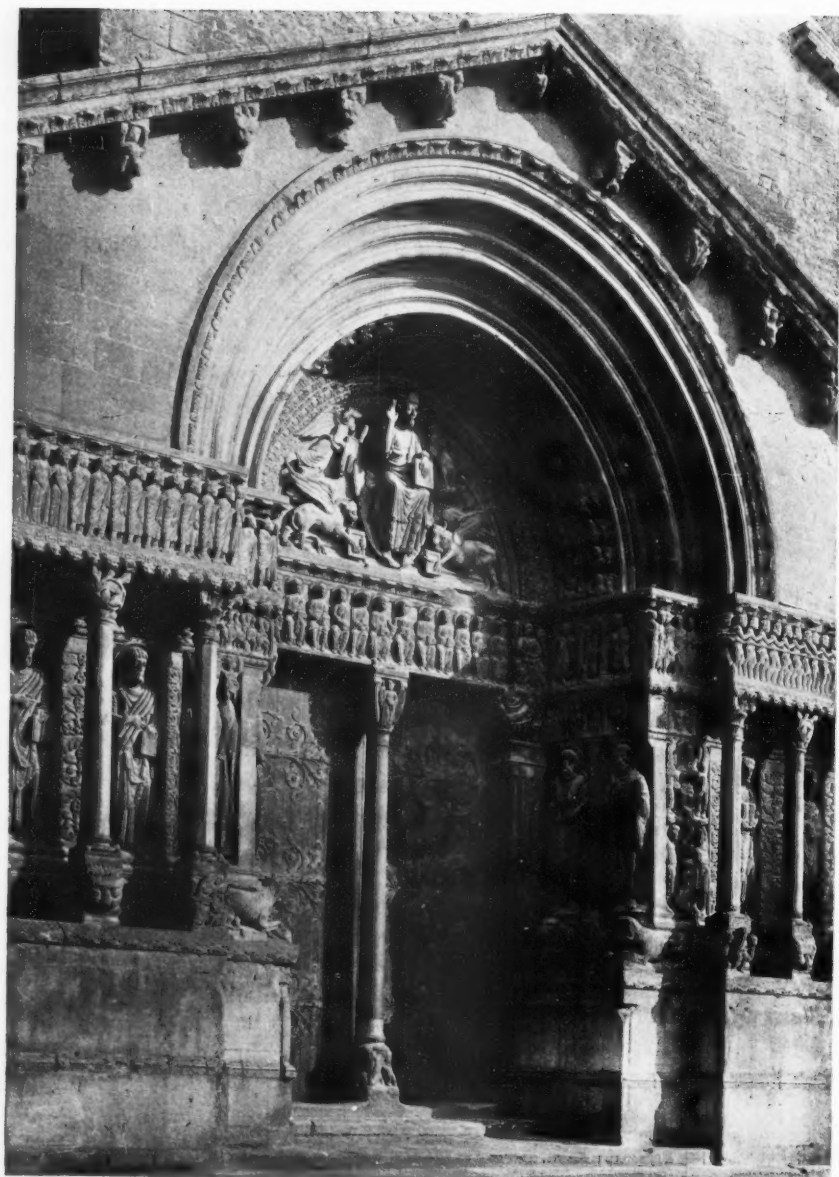
"Venus and Anchises," by Richmond, is a naïve and pleasing conception of the first meeting of Anchises and Venus, goddess of beauty. See Figure 9.

We have confined ourselves to a discussion of some Vergilian pictures by prominent artists dealing with scenes from the *Æneid*. The list of paintings and sketches illustrating Vergil's complete works is extensive, including the well-known designs by Pinelli, not to mention the hundreds of excellent drawings, many of which are merely refinements of pen-and-ink sketches found in early MSS. of Vergil. Painters and poets have ever turned for their motifs to the matchless lines of Vergil as to a never-failing fount of inspiration. If these paintings and drawings could be collected to form a Vergilian gallery, the art-loving public would be amazed to discover the range and worth of its treasures.

Peabody High School
Pittsburgh, Pa.



FIG. 10.—The Death of Dido. By Liberale de Jacomo da Verona. In the National Gallery, London.



Photograph by Giraudon

FIG. 1.—The West Portal of the Church of S. Trophime at Arles.

THE LAST JUDGMENT IN CATHEDRAL SCULPTURES

CLARENCE STRATTON

IN stepping over from the twentieth century to the mediæval tenth the most difficult aspect to adjust one's mind to is the element of imagery in all artistic things. Every Old Testament story and incident was a symbolic duplicate or preparation for the Christian dispensation. Pagan similitudes and indefinitenesses were twisted into significant prophecies. Every natural phenomenon was a message. In literature were produced almost *ad nauseam* the popular allegorical visions, only one of which, Dante's "mediæval miracle of song," survives today. Unlike all modern conceptions as this remote passion for the symbolic was, nothing could have met the needs of people more adequately. Unlettered, unreading, superstitious, tainted still with Pagan lore, they must see, and see always, in order to develop the "will to believe."

Every man who had a demand turned to the church for its satisfaction, every man who had some gift to offer laid it at the feet of the clergy. And thus, more significant, more lasting than words themselves, arose those marvels of pious, artistic, religious enthusiasm, the cathedrals. In the church's teaching to the people the insistent attitude toward this life was of paramount importance.

With the Renaissance delight in life still bounding in our veins, it is difficult for us to apprehend the mediæval conception of life. Man was born in sin, his first language was a cry, Cain's curse was upon him, original crime polluted him. This world was a valley of

the shadow of death. Humanity was tempted by the world, the flesh, and the devil; the body was liable to foul disease and corrupting sores. Even bringing to life was as corruptible as passing through death. One had better sell all that he hath, give it to the church, and spend the rest of his days in sackcloth and ashes, with prayer and fasting. Life was a burden, death a release; so that logically, and not at all Hibernially, the most fortunate thing in life was death.

As all the religious preaching of the centuries emphasized this doctrine of death, so all plastic illustrations of religion fastened upon it as its essential triumph. Just consider for an instant the enormous popularity of the *Danse Macabre*. Nearly every cathedral offered to its faithful the delightful contemplation of mortuary horrors in its tombstone decoration, and fired the fearful imagination by a delineation of the terrors of the Last Judgment. Renaissance artists found the inspiration for their masterpieces in the ravishing beauty of Madonnas, and the humanity of the Christ Child, but the stern moralist of mediæval sculpture reveled in the tortures of the damned.

When the wonderful Gothic structures of the north began to spring into heaven's blue dome, they merely adopted and adapted a scheme of exterior decoration already in vogue upon the squat heavy Romanesque structures. At Autun (1120-78) a semicircular tympanum contains one of the earliest of these groups, doubtlessly executed by



Photograph by Giraudon

FIG. 2.—Detail of the West Front of the Church of S. Trophime at Arles.



Photograph by Giraudon

FIG. 3.—The Left Angle of the West Door of the Church of S. Trophime at Arles.



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FIG. 4.—The Cathedral of Notre Dame, Paris.

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monks with more zeal than skill. The figure of God reminds one of a beetle's body in a chrysalis, while the bodies of the saved and damned remind one more of worms than men, so elongated and rounded are they. But the disposition of the figures had been indicated with all the elements of the scene that must be included. Another example some twenty years later in the abbey church at Moissac has the same grotesqueness and crudeness, but a decidedly better composition and a trace of naïve grace not entirely congealed by Byzantine formalism.

The change from this earliest French stage to the next is studied best perhaps at Arles in the church of S. Trophime. This delightful city with its still used arena, its Roman theater, its fine-looking men, and handsome women in the Arlesian costume, still indicates by its distinction that it was once the "Gaulic Rome." To it Christianity was early brought—legend says by that same S. Trophime of Asia who accompanied Paul to Troas (Acts, xx, 4). Dedicated in 606, the church was rebuilt in 1152–80. Its portal is of the finest Romanesque. The semicircular tympanum has been freed of its crowd. God alone, with the symbols of the four gospels, occupies it (Fig. 1). Around him still clings the cocoon-like drapery, but now relegated to the background, so that the stiffly seated figure has some majesty and dignity. Having reserved so little for this space, the sculptor had made his task of distribution and composition extremely difficult, yet how featly did he carry it all out. Several saints had to be portrayed, and even the stoning of Stephen is graphically depicted, down to the newly released soul in shape of a naked babe just soaring up from his mouth. What though the soul is almost as large as the expiring saint; all the

figures, murderers, angels, are perfectly intelligible.

The souls of the dead, risen for judgment, stretch in two broad bands to right and left of the large door (Figs. 1, 2, 3). In later Gothic groups the wicked are always the more interesting, here they are not. Earlier sculpture was more moral, evidently, but less faithful to human nature. A long line of duplicated figures, bound by chains from end to end, lock-step along through the decorative mounting flames, around the projection to the right, and down towards hell (Fig. 1). Only two slight variations occur. The first man just at the turning looks back furtively, the middle one has dared to drop his hand from his leader's shoulder, to test the strength of the chain (Fig. 1).

Across the space, faces all turned towards the Judge, are the blessed. Bishops lead, monks and ordinary men follow, and last of all trail along the women (Fig. 2). Having carved a bishop to his satisfaction, the stoneworker merely repeated the figure. Having liked his ordinary man, he made some dozen just like him—same robe, same beard, same girth, same feet. The good appear to have lived well. What a pity it is that we cannot know why the workman who made man like "nature's journeyman" should have varied his women. The first two are similar, but the next pair are quite unlike them, and different from each other in dress, face, posture. Quite upon the angle he added all he could, a mere slip of a woman, who looks tall and graceful enough to be a realistic copy (Fig. 2).

This entire series of sculptures is one of the most charming in all France. Every detail will repay careful study. From the simple grace of this uncrowded portal can be secured the clue to under-

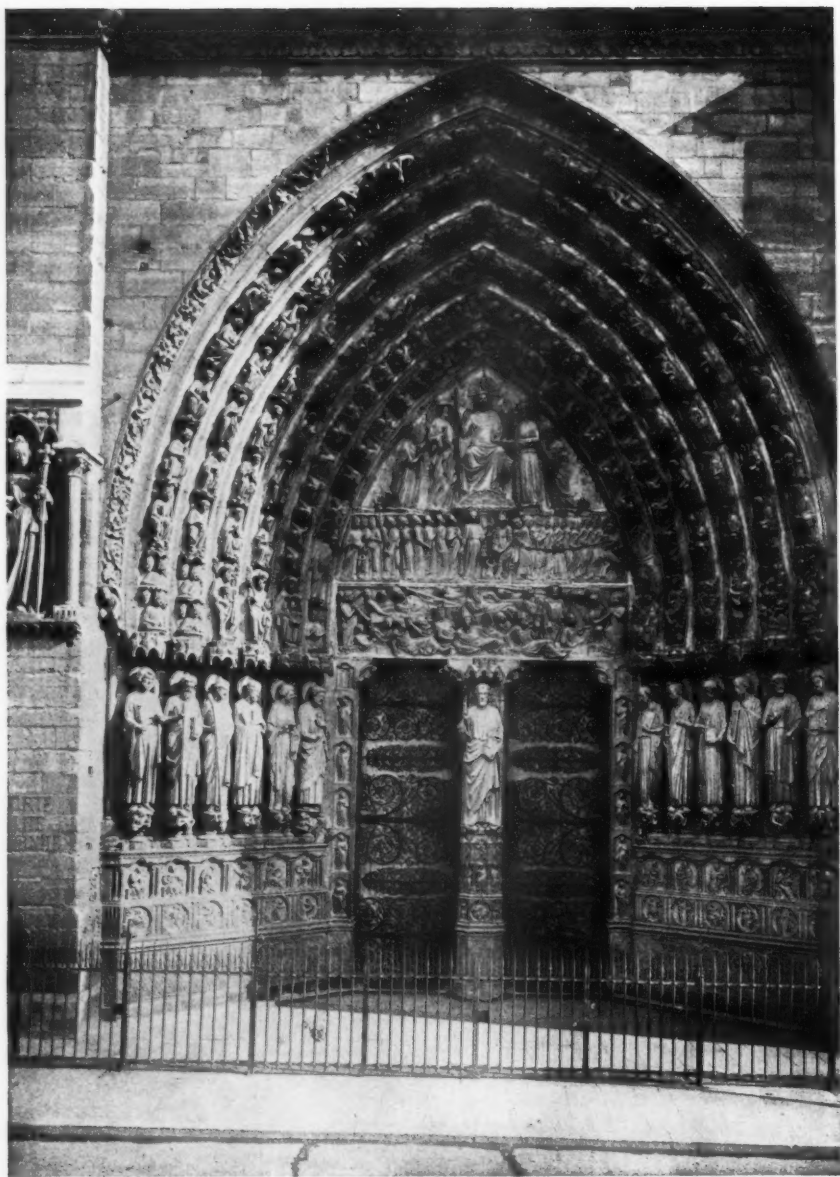


FIG. 5.—The Great Central Doorway, or Gate of Judgment of Notre Dame, Paris.

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standing all the ornateness of the ten thousand figures of Chartres.

The next two centuries after the erection of S. Trophime at Arles witnessed extensive building activity throughout all France. Mightiest and most imposing in its day, greatest in its modeling influence, was Notre Dame de Paris (Fig. 4), for it became at once the model of practically all cathedrals of central and northern France. It was the first in which all Gothic principles were logically carried out. The façade, begun about 1202, was finished about 1240, and though some do prefer the façade of Amiens (Fig. 6) or Chartres, they must remember that the front of Notre Dame de Paris is the oldest, and that the entire structure displays more real beauty and more comprehensive finish than any other cathedral of western Europe.

What a transformation since the small unpretentious portal of the Romanesque church at Arles! Here are three majestic doors, stretching wide, rising high, and piercing deep, in the intricate plan. To the left is the Portal of the Holy Virgin, to the right that of Saint Anne, both beautiful and suggestive in every detail—but we are more intent upon the features of the great central doorway—the Last Judgment (Fig. 5). Six filled, but not overcrowded, rows of sculptured prophets, doctors, martyrs, devils, toads, damned souls, frame the last dread doomsday. The flat tympanum is simply, distinctly divided. Two broad bands stretch across the bottom, above is the triangle containing the Savior enthroned, about to judge the world. Below him to intercede for guilty sinners, kneel the Virgin and St. John. An angel supports the cross, a second bears the three nails. This last is a masterpiece of earliest figure sculpture. Just below Christ's feet is a glimpse of the New Jerusalem,

very naturally a walled mediæval town.

At each extremity of the lower band stands an angel blowing the last trumpet. The remainder of this section shows the dead bursting from their tombs, pushing aside the covers. All sorts and conditions arise—a child, a mother, a king with his crown, a patriarch, a bishop, a queen, a crusader in round helmet and linked corselet with one hand raised in wonderment at the blast which has penetrated even his metal head-piece, a holy woman with clasped hands—but all obeying. Not only do the postures suggest the bewilderment, the haste, the lingering, the reluctance of the resurrected; the very facial expressions are marvels of recurring consciousness.

In the superposed band are the judged souls. On Christ's right are the redeemed, all wearing crowns of glory, their faces radiant with ecstasy. Most marked in the group are reunited husband and wife clasped hand in hand. As in Dante's *Divine Comedy*, so here the damned are much more picturesque and interesting. The condemned souls are chained together, as at Arles, but here is no regularity, no decorative panel repeating a motive. Here are writhing men and women in view of eternal torment, and they act as men and women. They cringe, they hold back, they crowd, their knees give way, they pull back at the chain—all in vain. The monster before them leers back in their faces, the demon behind pushes gayly on. Bishops, king, queen, warrior, are all alike condemned and to the flames. The actual scenes from Hell are at the bases of the six framing rows forming the *voussure* to the right (Fig. 5). Hell is a flaming caldron into which demons are ramming souls. Above, a woman is plunging head-first down through the infernal entrance. Two men are hurled down from wild horses.



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FIG. 6.—The Cathedral at Amiens.

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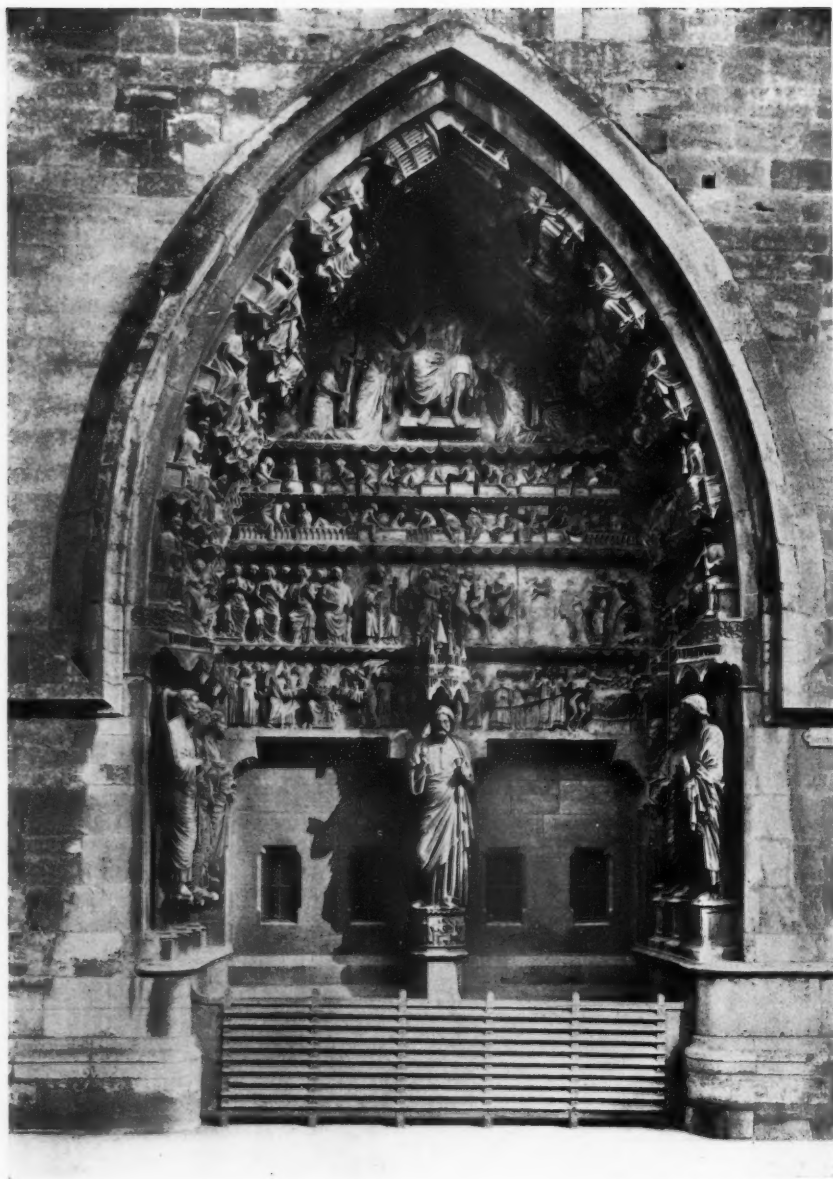
Another is borne along by demons. A bishop and a king are being crushed together, while other souls are being rent asunder. Diabolically ingenious as all these torments are, there is another single detail that surpasses them all.

The difficulty religious artists had to represent the soul graphically is well shown by Browning in *Fra Lippo Lippi*, but early sculptors, as the one at Arles, had conventionalized it as a naked babe. In the center of the Paris Last Judgment (Fig. 5) an angel holds the scales, weighing a soul, a praying child, in one side. The Devil wants this soul. In the other pan is a demon, a second pushes on the balance from above, a third hangs upon it below. In spite of all the demons' efforts, the innocent soul is the heavier, that side of the scale sinks down, the spirit is saved, the demons discomfited. What could the clergy within the nave preach that would have any more lasting effect than that single group? It contains the essence of all mediæval Christianity, practice, and doctrine.

At Amiens the Last Judgment is shown on the main portal with only minor variations, not all better ones. For instance, in order to cover space, two interceding kneeling figures are as tall in that position as the two standing angels with the nails and cross. The *bas-reliefs* depicting the rising souls are not nearly so well disposed as in Notre Dame de Paris, but the condemned and blessed souls are much more lifelike in their differentiation. Hell's mouth is here, as often later, identified with the Leviathan of Job, *XLI*, and looking like monstrous jaws. "Out of his mouth go burning lamps, and sparks of fire leap out. Out of his nostrils goeth smoke as out of a seething pot or caldron. His breath kindleth coals, and a flame goeth out of his mouth."

Architecturally, the Cathedral of Reims (cf. *ART AND ARCHAEOLOGY*, I, 1914, p. 129) is different from all others. The tympanums above the three main doors are pierced by rose windows, adding to that beautiful colored interior for which this church is so famous, but thereby reducing the space for stone decoration. This disposition relegated much to the lateral portals, of which only one was available since the arch-episcopal palace masks the other. So the Last Judgment was placed above a second door on the north, really not a door since it offers no means of entrance (Fig. 7). The tympanum of Chartres contains only one broad band, this at Reims contains five. In other respects also the arrangement is peculiar. All the figures in the triangle with Christ are kneeling. Immediately below this, in quite a different place from the corresponding groups at Notre Dame de Paris and Amiens, are the dead coming to life. These are not *bas-reliefs* strictly speaking, but two distinct horizontal lines of silhouetted tombs and coffins variously disposed, some showing the long side, and some the short rounded ends. Many of the rising figures are entirely nude, but all are decidedly alive and realistic. There are some thirty distinct figures in all.

The separation of the good from the wicked would naturally be placed nearer Christ the Judge, but here this next scene is placed further below. And instead of the moment being at the judgment, it seems to be later; at any rate, the blessed have already assumed their halos, peaceful beatitude has spread over their countenances, and they are all comfortably seated, awaiting the next change. The corresponding section on the other half depicting the lost at this same moment has been unfortunately practically stripped of all



Photograph by Giraudon

FIG. 7.—The Doorway of the Last Judgment, on the North Side of the Cathedral of Reims.

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the figures, so that no idea can be formed of what their appearance was.

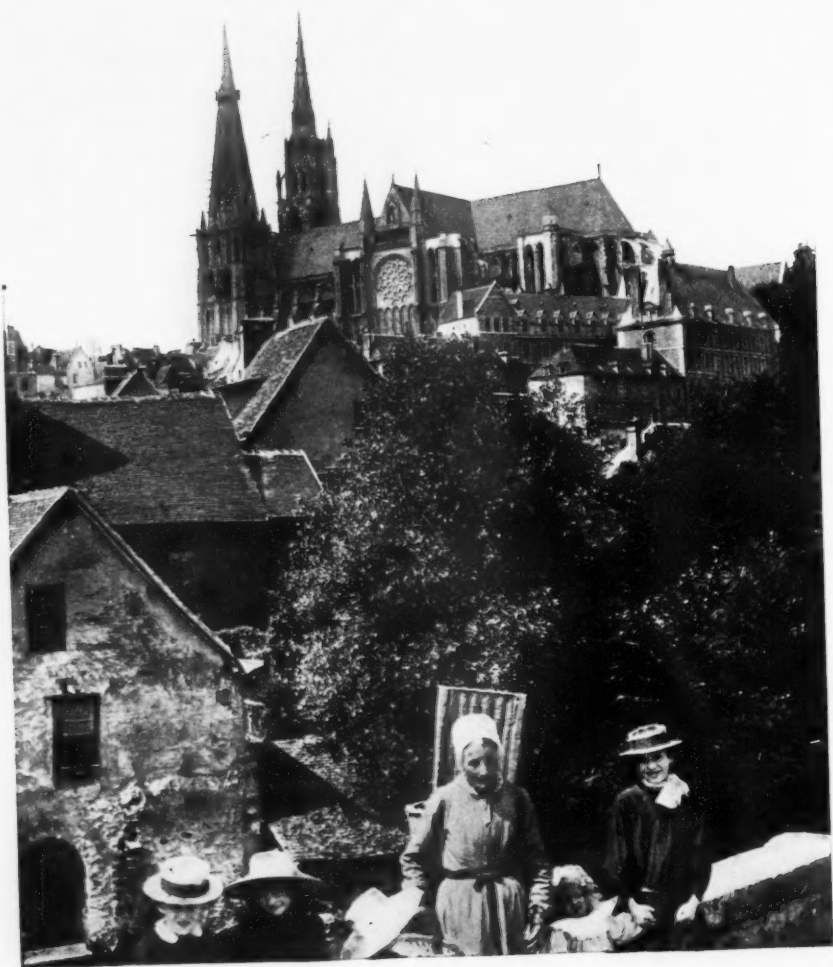
Fortunately the lowest band is in excellent condition. The elect are entering Paradise. Bands of angels advance in pairs, each bearing upon a napkin a praying babe, a saved soul, to place in Abraham's bosom. He already holds seven in the cloth draped across his arms. While the grouping in this panel is slightly conventional and symmetrical, the figure of the old patriarch is beautiful to gaze upon. Several other cathedral arrangements crowd the figures in these Judgment groups, at Reims every panel is simply conceived and distinctly marked. Instead of a crowd, or a long procession of damned (over sixteen at Arles, ten at Paris, some dozen at Amiens), here (Fig. 9) are only eight almost detached individualized persons led towards the burning, crowded, caldron by one devil, and barred by an Archangel with a sword from Paradise to which the last cast longing looks. In the foreground are characters which show that there were moralists and socialists even in the shadow of the mediæval church itself. First of the damned walks a crowned king, repentant too late. The following three figures are more surprising. A bishop with mitre and crozier paces to his eternal doom; behind him with bowed head a tonsured monk. The high-born dame must also pay the penalty of a wicked life, no matter how bitterly she plead with the Archangel, and the miser must wear forever about his neck the money bag in which he had put his trust.

By many critics Chartres Cathedral (Fig. 8) is called the finest in all France. Several fires destroyed early structures, but part of the present building dates back to 1144. Thus the west doorways clearly indicate north French Roman-

esque. By the time the church was completed in 1280 the newer style had prevailed, so the south porch is similar in French Gothic to the cathedrals of Paris and Amiens. With its thousands of figures, Chartres is a veritable "Mirror of History."

The usual arrangement of scenes upon cathedral doors has been hinted at already. The north porch was devoted to scenes from the Old Testament, the south porch to those from the New, while the important west doorway in the façade was dedicated to the Last Judgment. But the west portal of Chartres is decorated by the Glorification of Christ, so the Last Judgment occupies the central doorway of the south porch.

The composition of details is quite novel here. The *voussure* presents five rows which contain the complete nine choirs of angels according to Dionysius the Areopagite; the complete series rarely occurring. Cherubim, Seraphim, Thrones, Powers, Dominations, Virtues, Angels, Archangels, Principalities—all are here. The group surrounding Christ includes six angels bearing all the instruments of the Passion—napkin, crown of thorns, pillar, scourge, cross, nails. Below this the standing Michael divides the sheep from the goats, weighing a soul in the scales. On one side a small figure with clasped hands signifies Good Deeds—opposite, a hideous head and toads represents Evil Deeds. As in other groups, a devil tries to pull down the pan containing this latter. The blessed are gazing up to Christ. One angel is carrying the little figure of a soul to Abraham's bosom, where three others are already lodged. Since the tympanum contains only this one broad band below the triangle bearing the Savior, the dead have to come to life out in the rows of the *voussure*, while most of the damned likewise have to



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FIG. 8.—The Cathedral at Chartres.

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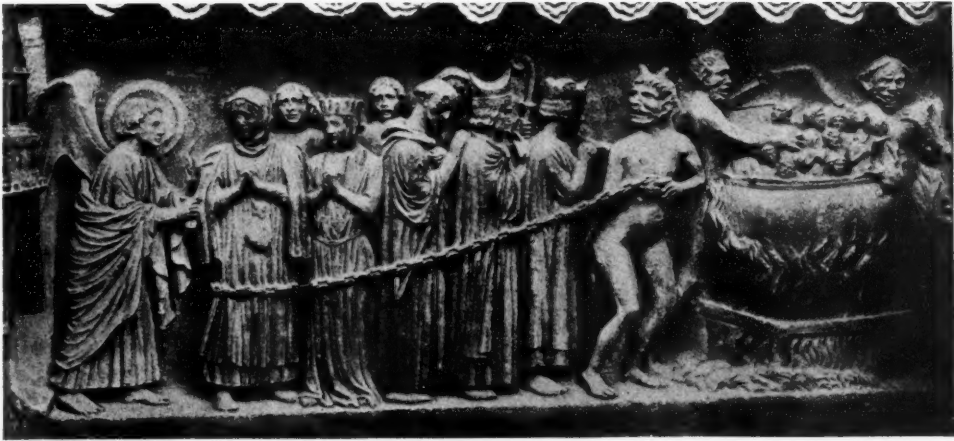


FIG. 9.—The Damned led by the Devil to the Burning Caldron. From the Door of the Last Judgment of the Cathedral of Reims.

move over into the oblique rows for their punishment. Again Hell is a monstrous mouth. A soul is about to be cast in—a waiting demon holds his poised fork to push it down. The other infernal details are quite vivacious. One devil is carrying a soul upon his back, another is conducting a lady of rank. A third, strikingly enough, leads a nun. Behind moves a miser clutching his bag of coins. The end of the procession is marked by a demon carrying a woman by the heels over his shoulders, her hair dragging along the ground. Because of the single band of figures upon the flat tympanum many groups are here huddled together. The resurrected souls on the arches are superimposed, instead of being either in *bas-relief* or silhouette, and are consequently not nearly so impressive. To be perfectly frank they are seldom seen or closely examined. But the effect of realism is here at Chartres, in spite of the crowding, the exaggerated heads, and the shortened bodies, which last should have been unduly elongated because of the excessive foreshortening here due to the position of the beholder.

In every French town these magnified sculptures were pregnant with force which the modern world has shorn from them. Today art and building amateurs study them historically, scholars discuss influences and dates, dilettanti delight in their naïveté and crudeness, historians philosophize over them. But to a mediæval mind these figures were the pictures to his Bible, the illustration to his belief, the supporters to his faith. And though we may not recognize or admit them all, they are the originators of popular credences we all share alike. Where came our usual idea of the appearance of a devil? Why do we think of angels as we do? How should a soul be pictured, if not as an innocent babe? In the middle ages, these fixed shapes were transferred to the life again. When the great series of religious and farcical dramas developed, where did dramatists and actors, whether they were clerics or sots, turn for their figures, for their costumes? To these great cathedrals. The second volume of *The Mediæval Stage*, by E. K. Chambers,

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contains several direct instances of this. A fourteenth-century Passion Play from Vienna shows a supplementary scene in Hell into which the souls of a usurer, a monk, a robber, and sorceress, are successively brought. A Norman-French play, *Adam*, contains these stage directions. "Then shall come the devil and three or four devils with him, carrying in their hands chains and iron fetters, which they shall put on the necks of Adam and Eve. And some shall push and others pull them to Hell; and hard by Hell shall be other devils to meet them, who shall hold high revel at their fall." For a Rouen play of 1474 was required a "hell made in shape of a great gullet closing and opening

when needed." The *Great Mystery of the Passion* given before Charles VI and Henry V after the treaty of Troyes in 1420 was modeled on the *bas-relief* around the choir of Notre Dame. Another of the Old Testament and the New to welcome the Duke of Bedford in 1424 was performed "without speaking, like images raised against a wall."

While most of us will declare that the Renaissance brought a welcome change into men's minds and consciousness, no one will despise the mediæval soul nor its attempts to delineate its hopes and fears, its terrors and aspirations in the glorious old cathedrals.

Central High School
St. Louis

HOMER'S GARDEN

[*Did Theocritus from Homer Crib? Compare Lang's Theocritus, pages 45 and 160-161, with Bryant's, The Odyssey, Book VII, lines 135-160 (The Garden of Alcinoüs).*]

OLD Homer loved his garden! Famed and fair
Its square and spacious acres, hedged around.
Within it tall trees flourish, figs abound
And olives always green. Continuous bear
The bounteous fruit trees, for nought withers there.
Grapes redden in the sun and heap the ground,
From wine-press laughter and glad voices sound,
And plenteous harvests ripen everywhere.

At farthest bounds, bright flowers bloom all the year.
There gush two fountains: one winds o'er the lea,
One 'neath the threshold to the court flows clear,
And all the people fill their vessels here.

Thus Homer's garden to all lovers free;
To old Theocritus—to you—and me!

New York City

GERTRUDE HUNTINGTON MCGIFFERT

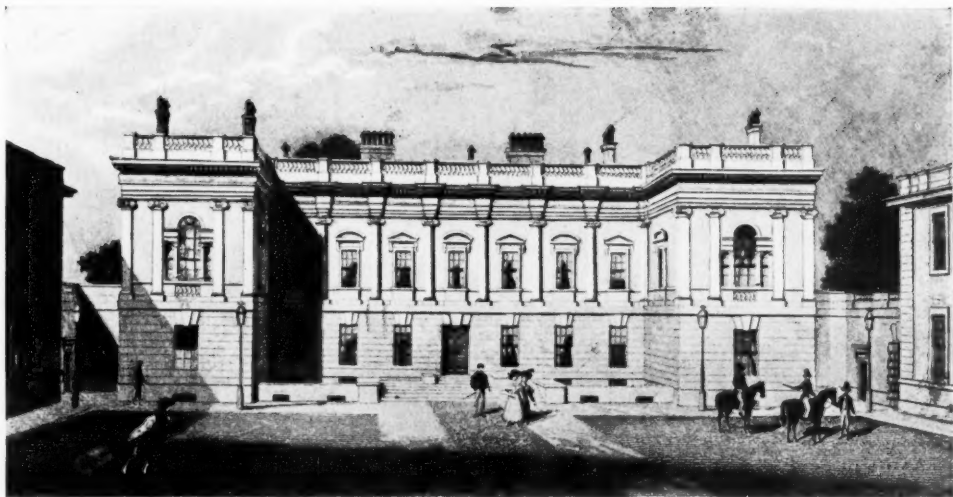


FIG. 1.—Old Burlington House, London. From a drawing by T. H. Shepherd. Engraved by Cleghorn.

THE BRITISH CLASSICISTS

W. G. BLAIKIE MURDOCH

ON a tiny gem, belonging to the noblest period of Hellenic art, there is graven, in delicate lines, a hand upholding a flaming torch. And like most other works of lofty beauty, this masterpiece is complex in its appeal, kindling, in some of its votaries, emotions widely different from those which it awakens in others. Some cherish it purely for its æsthetic quality, the grace of those delicate lines. But others, deeply enamored of the whole gift which the world received from Hellas—her poetry besides her architecture, sculpture, and painting—are constrained to love this gem the more as seeming to them an emblem, the uplifted and flaming torch hinting at the immortality, not just of the Greeks' achievement, but of their ideals. For

in greater degree than any school, perhaps, the Hellenic masters have been an avatar, the peculiar kind of beauty in whose creation they were pre-eminent, that kind for which their names are almost a synonym, coming ever and again to be accepted passionately as an exemplar, hailed as the supreme thing in all art. And thus certainly it appears to a little party, gathered together one evening in an English garden, their mutual gaze resting fondly, from time to time, on a superb building, the severe lines of whose pediment, and Corinthian pillars, contrast exquisitely with the curves of the surrounding trees. This is the home of the party's host, Lord Burlington, as fervent a devotee of the antique as any of his guests are, himself an occasional archi-

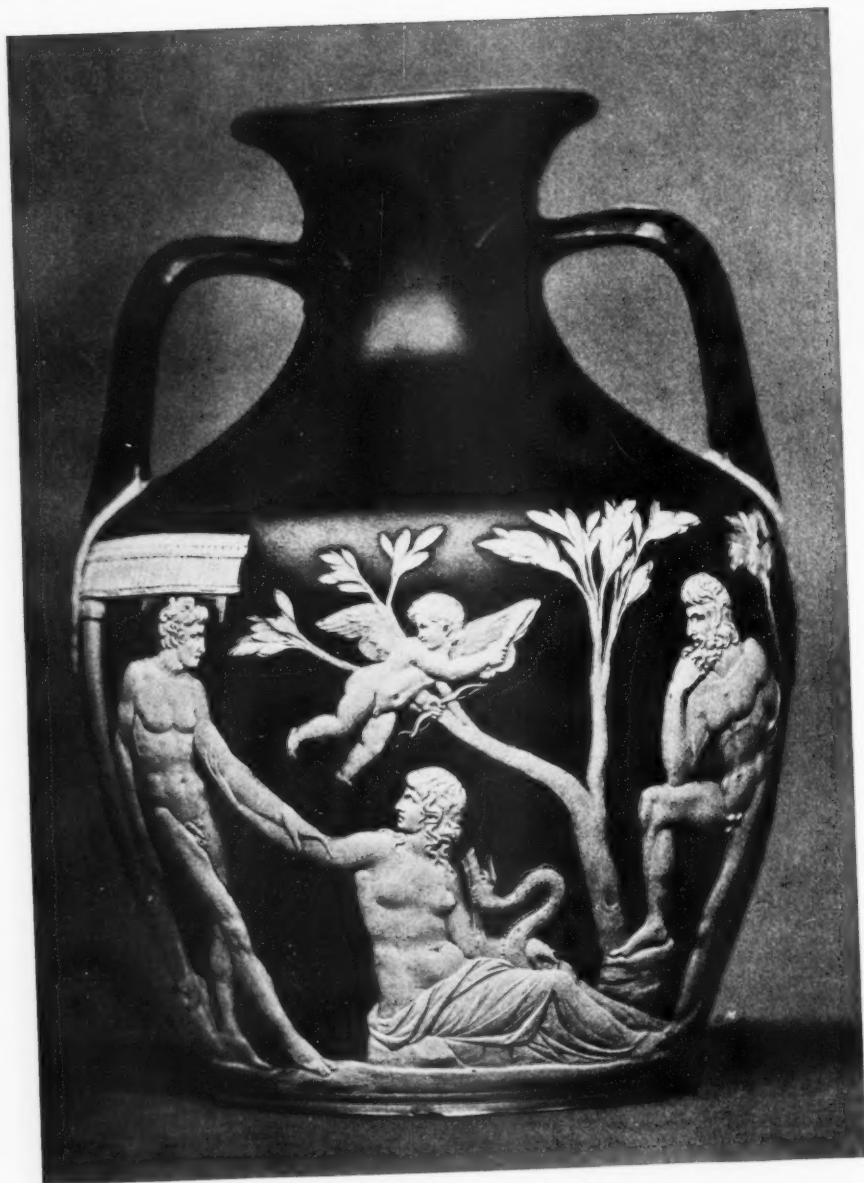


FIG. 2.—The Portland Vase. In the British Museum.

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FIG. 3.—The Sacrifice of Iphigenia. Jasper Placque. By Wedgwood.

fect, his wife a gifted pastelist. And it is his chief delight to bring round him, often, this group of artists, whose friendly meetings are to have considerable result, too, leading in fine to a definite movement in British art: the classic revival.

Or at least, they are to beget a near approach to a definite movement in art, that form of intellectual activity being one for which England has slender bias; because, as Herr Richard Muther has pointed out ably, the passion for liberty, in England, has proved rather against given artistic traditions assuming despotic proportions there, so that her young artists have been little incited to rebel in concert. Only, if the English do not engage in this sort of thing with the ardor distinguishing the French, for example, it is among the former's laurels to have influenced, materially, some of the most finely fruitful movements the latter have made, as witness the debt the school of Monet gladly acknowledged to Constable and Turner. And the classic revival in France was anticipated in England, Burlington and his friends working at the beginning of the eighteenth century, when Boucher was at the height

of his suzerainty in Paris, inculcating there, with all his might, the cult of that daintiness and charm wherewith his period's art is chiefly associated. Not that the British classicists, however, on their part, were without immediate precursors among their own compatriots. For although Gothic architecture lingered persistently in seventeenth-century England—lingered, in fact, till far into the Georgian era, being keenly favored then by no less influential a connoisseur than Horace Walpole—the attitude of the Burlington *cénacle* was forestalled by the two greatest English architects of the Stuart period, Inigo Jones and Wren. Nevertheless, these were both distinctly children of Palladio, whose beautiful designs, inspired as they are by a loving study of pre-Christian work, are mostly colored, as it were, by the Italian warmth of the artist's temperament. And whilst ardently loving this Renaissance master, the British classicists dreamt of a cold severity rivaling that of the old world itself, their quest in this way gaining them a fair quota of satire.

There was power in some of the satire, moreover, for Hogarth was of those assailing the movement. His first

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FIG. 4.—Bacchanalian Boys. Jasper Medallion.
By Wedgwood.

attack came on completion of Burlington House, London (Fig. 1), which, tradition maintains, was designed by Lord Burlington himself; and, though the present building embodies hardly a stone of the original one, this may be seen in numerous old prints. They show a grandly austere edifice of two storeys, the lower rusticated, the upper adorned with Ionic pillars, crowned by a balustrade supporting urns and sculpture; and, in Hogarth's *Taste of the Town*, Lord Burlington is figured acting as a mason, while his house bears the curiously prognostic inscription, "Accademy (*sic*) of Arts." Above these words there is a gawky statue, ostensibly representing William Kent, sculptor of the Shakespeare memorial at Westminster, architect of the massive and imposing Horse Guards in London, and

of Holkham in Norfolk, in planning whose interior he inclined to mistake the grandiose for the grand, a fault amply atoned for, withal, by the rare, puritanical beauty of the elevation. Kent was indebted for much friendly help to Burlington, and two others who were also favorite protégés of his were Colin Campbell and Flitcroft, the former building that country-house, at Chiswick, where the classicists have been depicted assembling to exchange ideas; while Flitcroft began life as a carpenter, owing his chances of studying architecture purely to Burlington's generosity. Nor was this misspent, for a deal of fine pseudo-classic work came betimes from the ex-artisan, notably Wentworth Woodhouse in Yorkshire, one of its rooms having the significant name, "The Hall of many Pillars." Is there



FIG. 5.—Augustus. Copy by James Tassie of a Sardonyx Cameo.

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FIG. 6.—Inlaid Mahogany Sideboard. Style of Hepplewhite.

not, in that resonant, majestic phrase, something which stirs the pulses even as poetry does? something which inspires endeavors after the qualities characterizing old-world art. And presently these last, upheld in this wise by a group mainly occupied with architecture, were being attained in plenty by a master in a very different field.

This master was Wedgwood, who, having a shrewd, inquiring mind, early sought to develop that craft of pottery with which his family had been concerned for many generations. These experiments led to his perfecting the black, basalt ware wherewith, nowadays, his name is so closely interwoven, his very choice of black indicating that, from the outset, his chief native leaning

in art was for the severe. And reading, when young, the poem of "Liberty" by Thomson—a famous writer in those days, though now remembered only by "Rule, Britannia"—he was enraptured by its descriptions of old Greece and Rome, a deep interest in their artists being kindled in him accordingly. His interest flaming into a passion, he commenced moulding, with his basalt, little busts copied from or emulating the antique; and it is deeply interesting to recall that one of his earliest was of Lord Burlington—based on a painting, presumably, for Burlington died when Wedgwood was only twenty-three. Another early bust was a Vergil, of which the master wrote to a friend, "I shall send him to you, singing some of

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FIG. 7.—Mahogany Chair. Style of Hepplewhite.

his own divine poems"; while this was followed ere long by a Homer, and a Plato. And naming his own house Etruria Hall, Wedgwood shortly invented his jasper ware, using it for reproduction of old gems, and for making plaques and vases bearing Hellenic devices (Figs. 3 and 4), his best things in jasper being undoubtedly the crown of his whole achievement. Herein, as in most of his analogous pursuits, he was in general only the director of affairs. But there have been few men more richly dowered than he with a fervor for perfection, and it was in awakening this fervor, through every branch of his pottery, that he showed himself possessed of genius, evinced by him as

clearly in the matter of selecting his helpers. Of those supplying him with moulds for the copying of gems, the prince was the Scotsman, James Tassie (Fig. 5), who, irrespective of his sterling services to the great potter, played an honorable part in the classic revival, finely reproducing thousands of ancient works in a vitreous white enamel, invented by himself. He also did from life, in this medium, a wealth of beautiful little portrait-medallions, mostly charged with the real spirit of antique art, while another of Wedgwood's henchmen who splendidly captured that spirit was Flaxman. He, too, did not show his devotion to pre-Christian work only when serving Wedgwood; for he modeled a grand pseudo-classic frieze for Covent Garden Theater, London; while his illustrations to Homer and Æschylus, both series done frankly in the style of Greek vases, proclaim him among the best of all the disciples of Doris.

Flaxman's drawings and sculpture were acknowledged as a great influence by Dominique Ingres, and Wedgwood's own productions likewise exerted a spell over the French school, many ceramists at Sèvres ably following the English potter's lead. Meanwhile, in his native country, William Adams and Turner were utilizing his jasper, not only for duplicating old works, but for things bearing original designs in the Greek manner; and numerous urns by each were generously, and quite justifiably, praised by Wedgwood as fully equal to any he made himself. Simultaneously his basalt was gaining wide usage. Birch and Mayer both moulding with it lovely teapots with pseudo-classic ornamentation; while the making of porcelain having recently dawned in England, divers votaries of this new craft manifested a love of typical Greek contours. Among the first and best

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things, illustrating this taste, were some wrought at Derby, others emanating soon from Worcester; while later the manufactory at Swansea yielded a whole series of fine vases, candidly styled Etruscan. For opportunities in Britain for studying the antique were now far ampler than in Burlington's day, when they had consisted chiefly in illustrated books, a grand array of pre-Christian art having been formed of late by Townely of Townely Hall, whose antiquarian ardor went the length of his having his favorite busts, Clytie and Homer, engraved on his visiting-cards, and who was always glad to show his treasures to congenial spirits. Hence Wedgwood was very intimate with the Townely collection, as he was too with the kindred and larger one, made by Sir William Hamilton, whose gathering was duly acquired by the British Museum on its founding, towards the close of the eighteenth century. Next, Hamilton's friend, Lord Elgin, succeeded in shipping home the Parthenon marbles; while prior to this momentous advent, the archaeological sentiment had fairly infected English cabinet-makers. It proved to them an invaluable check on the tendency to the rococo, fostered by Chippendale in his last years; and uttering a loud disdain for this tendency, Hepplewhite began to make furniture in which the beauty of the straight line is deified (Fig. 6); while some of his loveliest chairs have a back whereof the shape, it would seem, was suggested by the lines of a Grecian urn (Fig. 7). He also carved wooden urns as addenda to his sideboards, the same being done by his great contemporary, Sheraton (Fig. 8), whose *Cabinet-Maker and Upholsterer's Guide* concludes by setting forth the different "orders" of Greek pillars. Neither of these masters, however, evinced quite so tense a fondness for the antique as



FIG. 8.—Mahogany Chair. Style of Sheraton.

did their immediate predecessors, the Scottish brothers, Robert and James Adam, who employed Hellenic devices freely in their exquisite plaster-work, to be studied best in Edinburgh. And loving to have their furniture ornamented by painting—a practice which constituted a revolt against the earlier craftsmen's predilection for carving—the brothers often secured the service in this relation of Angelica Kauffmann, who, catching their affection for the distant past, ever augmented the things of their designing in a fashion beautifully apposite. See Figure 9.

But it was not only for the Adams that Angelica worked thus. For she put decorations, of a Greek temper, on

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a mantelpiece in Sir Joshua Reynolds' house, nor was his giving her this commission in any way surprising. It is true that, in Reynolds' era (Fig. 10), Britain demonstrated, more where painting than where anything else was concerned, her aforesaid disinclination for definite art movements, inasmuch as her gifted painters then, far from uniting in upholding pseudo-classicism, reflected a wide variety of creeds. Yet at the very time that Allan Ramsay, Hoppner, and Romney, were seeking daintiness and charm as sedulously as the synchronal Frenchmen did—Morland the while discovering his matter in humble rural life, Gainsborough anticipating the great landscapists, Gilray and Rowlandson doing their vitriolic satires—Blake wrote repeatedly of his one aim as being "to renew the lost art of the Greeks." And though it is hard to see much affinity between his own works and theirs, among other British painters of his day there was certainly a signal growth of a quest for the sublime. Kent was the pioneer, his essays in this way gaining him fresh attacks from Hogarth, in particular *The Bathos, or Manner of Sinking in Sublime Painting*. Nevertheless, the real leaders of the movement were the Americans, West and Copley, who, settling in England, were virtually the inaugurators there of the production of huge canvases on historical and mythological themes; while the two emigrants inspired the British school toward what they had hardly ever tried before: the handling in epic fashion of the great events of their own time, for example the deeds of Nelson and Wolfe. Blake's friend, Fuseli, and the Irishman, Barry, were those coming most markedly under the Americans' influence herein, both the former loudly deriding anything homely in art. And now Runciman, in

Scotland, directly forestalled Ingres in France, decorating vast walls with scenes from Ossian; while Reynolds, who had ever counseled young artists to go to Rome, likewise employing his pen interminably to praise the grand manner, started to try that manner himself. However, magniloquence was his usual result; and even as the British classic revival originated chiefly in architecture, infinitely finer credit to the movement was done in that art than in painting.

Certainly Burlington's own acquirements as an architect seem to have been anything but practical. Of one house of his designing Lord Chesterfield writes that, as it was quite unsuitable for living in, the unfortunate owner ought to get a second house opposite, whence he could daily survey the beautiful façade; while Horace Walpole adds some analogous cynicism, withal relating how, again and again, when fine buildings were in danger of being pulled down, Burlington came forward with money to save them, eventually embarrassing himself by this pursuit. Here, then, was a passion which is good to recall; and numbering Gay and Pope among his close personal friends, the enthusiast was much liked by nearly all the architects contemporaneous with him, several, apart from those cited at the outset, being indebted to him for generous material aid. Of such was Leoni, who, coming from Italy at Burlington's expense, was asked by him, thereafter, to superintend the publication of an edition of Palladio's *Antiquities of Rome*, which task accomplished, he turned to design Moor Park in Hertfordshire, a most lovely building, yet hardly lovelier than many by further architects who presently, like Leoni, accepted the antique as their model. Indeed, considering the rarity of genius

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FIG. 9.—Satinwood Commode. Designed by the Adam Brothers.

in most eras, it is almost difficult to believe that, in Georgian England, there lived coevally, or nearly coevally, a constellation of such princely artists in stone as Vardy, who enriched London with Spencer House; Dance, who built the Mansion House there; Wood, who designed Prior Park at Bath; and Paine, from whom came Nostell Priory in Yorkshire, and Kedleston Hall near Derby, together with that Manor House at Worksop, in Nottinghamshire, one of whose rooms is styled "The Tribune." Yet instead of exhausting the list, the mention of all these beautiful buildings serves merely to remind of others in kindred style, as fine or finer than the foregoing, dating from the same wonderful period. And waiving structures by Gibbs, Ripley, and Chambers—those too of Stuart, who is memo-

rable as author of *The Antiquities of Athens*—it behooves to do homage to the Dublin Custom House by the Irish master, Gandon; while though cited already in connection with furniture, the Adam brothers must be acclaimed again here. Certain of their many buildings in Edinburgh are majestic as anything resulting from the whole classic revival—the Register House, Charlotte Square, the University, the latter worthy to be termed Miltonic—this ennobling of the town being followed soon by Playfair giving it a National Gallery which is virtually a copy of the so-called Theseum, whereupon a galaxy of other buildings, of pure Greek form, were erected in the Scottish capital.

It was on their advent that Edinburgh first earned her name of The Modern Athens. And these borrowed



FIG. 10.—Mrs. Siddons, as the Tragic Muse. From the painting by Reynolds in the Dulwich Gallery, London.

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glories of hers seem a natural, an inevitable part of their environment; they might have risen by an incantation, like Troy in the Greek myth. This is the supreme triumph of any architect: the creation of something completely in harmony with the setting he is offered. And, if it is not strange that in Scotland—her rugged physical character being much akin to that of the wind-swept Isles of Greece—the Hellenic formula should lend itself, thus perfectly, to the achievement of this particular triumph, how well too did Britain's art movement, of the eighteenth century, testify to the suitability of that formula, possibly with various modifications, to scenes widely different from those encircling the Acropolis. Set amid the placid, genial English landscape, the classic building often looks as though it had grown up like the surrounding verdure—a house not built with hands—perhaps incidentally reminding of the full pertinence of the line:

"The stately homes of England."

Or, again, walking in London near the British Museum—that refined Greek temple, designed by Sir Robert Smirke just when the archaeological fervor was beginning to wane—the gaze will frequently rest fondly on where

trees are juxtaposed to pediment and pillars, so presenting that exquisite contradistinction between hard, cold severity, and graceful suavity, which has been imagined as precious to the group who used to gather at Lord Burlington's house, doubtless fostering their discipleship of the antique. The greatest art, of course, originates in joy or sorrow actually experienced by the artist, and not in emulation on his part of earlier work. But, then, a tense veneration for Hellas was surely an emotion well worth uttering. Besides, the act of copying enters largely into every species of artistic creation, and what is called individuality, what is called inspiration, come to the artist from on high, it being therefore idle for him to search for them deliberately. Only over form, over technique, has he any control; and thus it is impossible for him to ponder too deeply upon these, or to set himself too high a standard where they are concerned. Hence, did not the British classicists act wisely in espousing reverently the ideals of the Greeks?—those lofty ideals whose immortal nature is symbolized, as it appears to some, by the tiny gem whereon is graven, in delicate lines, a hand upholding a flaming torch.

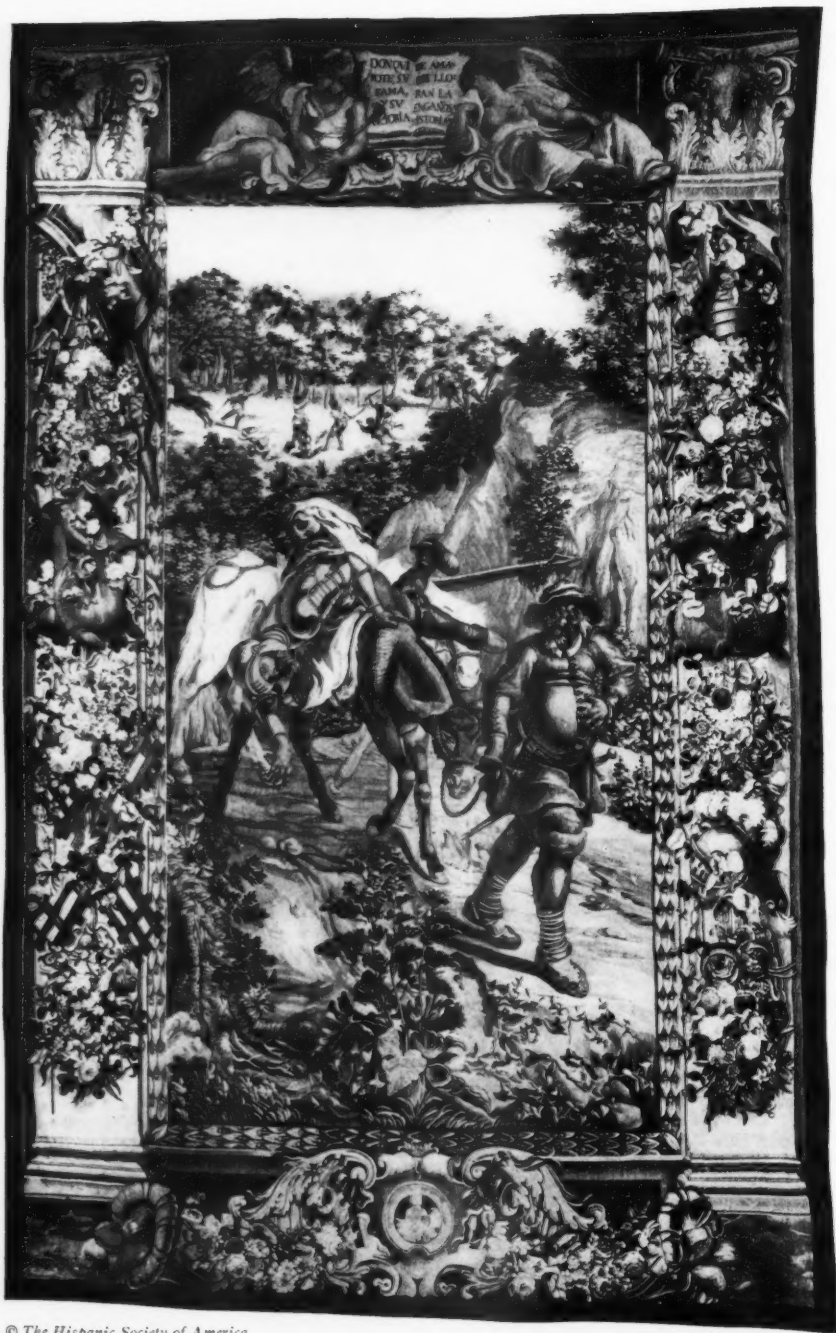
New York

GOD... THE MAESTRO

The Great Conductor lifts his wand!
And bow and string thrill with the symphony of spring.
Pink and green, crimson, blue and purple answer to the Master's call.
Gold-tipped arrows speed with keen incisive flight into the hearts of things;
And all the world is ravished by the sun.
The pallid winter's silence breaks,
And lo! the heart and soul of me awakes—and sings.

MRS. GEORGE W. STEVENS

Toledo Museum of Art



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Tapestry depicting a passage from *Don Quixote*. Don Quixote is carried on Sancho's ass after the adventure with the Yanguerians. Woven by the sons of Jacob Vandergoten, after cartoons by Procaccini.

EXHIBITS OF TAPESTRIES AND CARPETS LOANED BY HIS MAJESTY THE KING OF SPAIN

THE MARQUIS DE VALVERDE

(Translated by Mr. Emilio M. Amores)

THE plan of holding in this country, under the auspices of the Hispanic Society of America, an exhibition of tapestries and carpets from the royal factory of Madrid met with the hearty and enthusiastic support of His Majesty King Alfonso XIII of Spain. The whole world realizes the humanitarian mission which our monarch has undertaken at this moment of terrible trial for the nations of Europe. Don Alfonso, animated by a true humanitarian feeling, using his great influence and showing characteristic activity in behalf of those who suffer, devotes himself whole-heartedly to the most noble enterprise of finding out personally the fate that has befallen thousands of persons, regardless of nationalities, whose fate is a source of anxiety to their respective families. Time and again has his noble heart rejoiced when he was able to communicate to wives, mothers, and fiancées the glad tidings that their relatives and dear ones were living, though prisoners in a far-away encampment, which was at least a consolation to those who only had in their minds the fear of death. When, unfortunately, he has to break to them some sad news, His Majesty speaks first the words of Christian consolation, and the mere fact that one of the great of this earth has pronounced such kind words, produces the effect of a soothing balm.

He does not only personally carry out this mission, to which he devotes several hours daily and which deprives him of some rest, but he has also to attend to the trying and urgent duties and re-

sponsibilities thrown upon him under the present circumstances, and yet he finds time to attend to other matters.

Since he is of an artistic temperament, and very proud of our artistic productions, the idea of making them known all over the world always prevailed in his mind. He remembered, doubtless, that the royal factory of tapestries, which was established by one of his predecessors and founder of the Bourbon Dynasty, Philip V, will soon be 200 years old, and deeply regretted the almost total ignorance which prevails concerning the artistic productions thereof. So the idea of presenting to the American people, by means of an exhibition, some of the masterpieces produced by the aforesaid royal factory at Madrid, could not but be favorably received.

In order to put in practice such a plan it was deemed necessary, in the first place, to use the spirit and influence of everything that was Spanish in the United States, in coöperation with the "Hispanic Society of America," which latter forthwith cheerfully offered the building of the society in which to hold the exhibition, as well as its support and valuable coöperation in everything that might be deemed necessary. His Excellency Don Juan Riaño y Gayangos, Spanish Ambassador to the United States, accepted the plan with the promptness and earnestness which he has always shown in the fulfilment of the duties of his high office, and with the deep interest he has invariably taken in artistic matters, of which he

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Tapestry depicting three passages from Don Quixote. "Don Quixote is knighted," Part I, Chap. 111. "The innkeeper gives Don Quixote to drink with a reed," Part I, Chap. 11. "The muleteers throw stones at Don Quixote," Part I, Chap. 111. This tapestry belongs to the set entitled "The Adventures of Don Quixote" woven by the sons of Jacob Vandergoten after cartoons by Procaccini.

is known to be very fond. Therefore, the execution of the mission which His Majesty has kindly entrusted to me, has been both easy and pleasant, and I am sure that the enterprise will be successful, as shown by the interest and even enthusiasm with which the exhibition has been received in the great

cities of New York, Washington, and Buffalo.

The tapestries and carpets exhibited represent only a mere sample of the productions of the royal factory, within a period of, say from 1740 to 1800. It was preferred in making these selections, to represent the different ten-

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dencies of the epoch in which they were manufactured, ending with tapestries, the canvases of which, being the work of the great Goya, are marked by a genuinely Spanish style. There were added to such an exhibition a tapestry of Flemish style and three carpets which were recently made (1916) for specimens, which bear witness to the art and traditions of the factory, which are just as characteristic now as they were in the times of its greatest prosperity. Sr. Cruzada Villamil, in his work entitled "Los Tapices de Goya," says: "Of all the European courts, Spain is perhaps that which has made greater use of tapestries for the purposes of decorating and covering the rooms of the royal palaces. Ever since the successful reign of their Catholic Majesties, up to that of Don Fernando VII, an infinite number of tapestries appear in the inventories of the respective testamentaries, and upon the death of Charles III there were more than 1,000, both old and modern tapestries, recorded as having been kept in the royal office of tapestries, or covering the walls of the palaces at Madrid and other royal places. It is well known that the grandees of Spain and the wealthy magnates possessed numerous collections of these tapestries, and it was a common thing to use them in the churches and on occasions of great festivities. . . . They are frequently mentioned in a great many documents of both reigns, being called tapestries in Castile and Ras cloths in Aragon. They came to Castile through France, either by way of the Basque Provinces or by landing at Laredo, those Flemish tapestries which, going across the neighboring empire, were jointly imported under the aforesaid name. The tapestries of Arras came through Barcelona or Valencia to the kingdom of

Aragon. Some which were made in Italy were shipped at Genoa. Others going through the Straits of Messina were thus sent from Venice to ports of our coasts. The town of Arras, in ancient Flanders, was the cradle and master of this industry. Since the middle ages these tapestries have been exported to Italy, where the cloths from Arras, which the Italians called 'Arazzi,' were received. As they came from Italy, the kingdom of Aragon during its uninterrupted commercial and political relations with that peninsula from the fourteenth century received them under the name by which they were called in Italy. So in Spain they were called the tapestry cloth of Ras."

We see that the floor tapestries were imported into England in the thirteenth century by Leonor of Castile,* and the Spanish ambassador who preceded her. Mateo Paris, monk and chronicler of those times, states that the inhabitants of London were indignant because of the great luxury displayed by the Spaniards who covered the floors with really precious tapestries, and that when Leonor of Castile arrived at Westminster she found the rooms which had been assigned to her beautifully decorated with rich tapestries, as fine as those used in churches, and the floor entirely covered with tapestries after the Spanish fashion. We might mention here the manufacturing of tapestries in Spain by Spanish masters; but this subject would distract our attention and carry us far from our principal object and, on the other hand, would render this brief sketch exceedingly long, should we undertake to copy many documents in support of our

*Leonor of Castile, daughter of San Fernando and sister of Alfonso X, was married at the Huelgas de Burgos, on the 1st of November, 1252, to Edward, Prince of Wales, afterwards Edward I.

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Tapestry depicting a passage from Don Quixote. The adventure with the Biscayan. Woven by the sons of Jacob Vandergoten after cartoons by Procaccini.

assertions. Therefore, we shall confine ourselves to a short description of the establishment and subsequent works produced by the royal factory.

We enter now on the period of the reign of Philip V, which came at the end of the succession war. As we have already seen, the magnificent court of Spain possessed—by inheritance—an enormous wealth of all kinds of tapestries, a wealth which successfully and steadily increased by new acquisitions and by the orders and requests of the diverse reigns. While our monarchs had

the control of Flanders, the center of the manufacture of tapestries since the middle ages, it was from there that the greater portion of the new acquisitions of our kings came. The situation had entirely changed, and wherever the great influence of the House of Austria could reach, everything was forbidden to us, and in the ancient kingdom of Flanders it was impossible to order tapestries to enrich and decorate the royal palace. Having been brought up in the environment of the court of Louis XIV, Philip V could not help

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coming to our country imbued with the ideals which surrounded him from childhood. His tendency toward magnificence and splendor was notorious and, captivated by such ideas, he always showed the desire to construct the royal palaces of Madrid and San Ildefonso. In order to carry out his sumptuous plans it was not sufficient to spend enormous sums in the construction. He wished to protect the arts and the artists by establishing schools and academies which would produce artists capable of appreciating and putting into practice his grand and noble projects. Those palaces which he desired to build would eventually require the incomparable decorations of rich tapestries, and so bearing in mind the impossibility of bringing new Flemish tapestries, he conceived the idea of establishing such manufactures in Spain. With the approval of Cardinal Alberoni, Philip V ordered that all necessary steps should be taken in order to find in Flanders as soon as possible a tapestry master and such official assistance as might be necessary for the purpose of establishing in Madrid a factory of tapestries similar to those of Flanders. Therefore he gave the proper orders to Don Bernardo de Camby, future superintendent of the factory, to carry out the plan, taking the necessary precautions in the way of a guarantee as to the qualifications of the master whose services should be engaged. Such measures gave the desired results. Jacob Vandergoten, a native of Antwerp, and residing in that city, where he had his factory, promised to come to Spain.

From a petition (*Archives of the royal palace at Madrid. Documents relating to the royal tapestries factory of Santa Barbara*) which the sons of Vandergoten addressed to King Don Carlos III, we take, almost literally, an account of some



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Tapestry entitled "The Promenade" after a cartoon by Goya, painted for the bedroom of the Princes of Asturias in 1778-79. Woven by Don Antonio Puñadas in 1788, under the management of Don Livinio Stuyk.



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Tapestry-point floor-carpet made for the "Casa del Labrador" (House of the Farmer) at the Royal residence of Aranjuez. Cartoon by Guillermo Anglois. Epoch of King Charles III.

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of the events which took place before the installation of the factory, as well as some data concerning the subsequent works thereof. Don Jacob Vandergoten did actually come to Madrid, accompanied by his wife and six children, after having been compelled to overcome the great difficulties which he encountered because the ministers of the empire suspected that he wished to go away from Flanders, for which reason they arrested him and he was nine months confined in the castle of Antwerp. Not only did they confiscate all his estate, but they also seized his magnificent factory of tapestries, which was completely destroyed. He insisted, however, upon keeping his pledge to come to Spain, and he finally succeeded, after exposing himself to great dangers and troubles, and arrived at Madrid on the 30th of July, 1720. He called on Don Bernardo Camby, and was introduced by him to King Philip V, who immediately ordered the tapestry factory to be established at the house called that of the Abreviador, at the gate of Santa Barbara. Don Jacobo, his eldest son, and four officers who had followed him from Flanders, commenced at once the tapestries which represented "a pastime of countrymen in Flanders," similar to that of Teniers and "a hunting of hawks." These he made from such samples as he managed to bring along with him for this purpose.

As soon as this new establishment became well known in Madrid, many Spanish amateurs earnestly sought entrance therein in order to follow and learn this trade; but only six were admitted at that time, and the proper authorization was granted later to admit more applicants. In 1724, after a long illness, Don Jacobo died; but as the king always showed his earnest desire of promoting the factory, he

ordered that Don Francisco Vandergoten, as the eldest son, should continue to act as master, and that his noble brothers earnestly devote themselves to this trade, in spite of the fact that the second of them had already commenced to study painting. His Majesty also ordered that Don Andrés Procaccini should paint the history or fable of Don Quixote de la Mancha, and some time afterward he ordered Mr. Huas (Howace) to paint that of Telemachus in order to supply such copies as were needed and to continue that kind of work without interruption. Both went to work in earnest, but Mr. Huas finished only two paintings or pictures of the four which he should have done.

In 1729 the king ordered Don Bernardo Camby to establish another factory wherein looms should operate, and for that purpose they asked Don Antonio Lenger, who was a master and expert in looms in France, to come from that country, and he, together with several officers and assistants of Don Francisco Vandergoten, established the factory. Not being quite satisfied yet, King Philip V decided to establish a new factory at Seville, where His Majesty was stopping at the time, and there was commenced the work on the tapestries which represent the conquest of Túnez by Charles V, taken from the magnificent originals of William de Pannemaker, which had been the property of the Spanish Crown from the time of Charles V. Don Francisco Vandergoten remained at the head of this factory until the king returned to Madrid, where a house was assigned to Vandergoten in the street of Santa Isabel, in order that he should re-establish the factory under his charge.

Shortly afterward they commenced to weave Turkish carpets under the

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Tapestry after Goya's cartoon "The Picnic." This was the first cartoon ever painted by Goya for the Royal Manufacture of Tapestries. Woven in 1777. A copy was presented to King Leopold of Belgium by H.M. Queen Isabela II.

direction of Cornelius Vandergoten, and thenceforth the factory began to have troubles in its management and encountered economical difficulties which at times interrupted its proper operation, because of the lack of superior material. In spite of the petition which

the Vandergoten brothers addressed to King Charles III, it is understood that up to that time the factory had produced for the royal service five tapestries called the "Sagrada Familia" (the Sacred Family), the canvases of which had been suggested by the original of

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Rafael de Urbine, "La Historia de Telémaco" (The History of Telemachus); that of Cyrus and many Flemish scenes imitating those of Teniers, five of them having been reproduced from copies which Vanloo painted for that purpose. Some of these were repeated in order to avoid interruptions in the operation of the factory. Immediately after came some samples weaved from canvases painted by Don Andrés Calleja and Don Antonio González, for the royal palaces of San Lorenzo del Escorial and the Buen Retiro, representing the four seasons of the year, in accordance with paintings of Amiconi; also the History of Solomon, suggested by the paintings of Jordon, and assigned to the new royal palace. Finally there were produced many works of loose cloth coverings ornamented with coats-of-arms, borders, carpets, and tapestries, the number of which was equal to that of the tapestries mentioned above. The repairs which were carried out in the factory should not be overlooked, inasmuch as they were really remarkable. Not the least trace could be detected of the fact that some parts had been added or restored. Finally, we mention certain works which were done in the factory for the decoration of furniture of the royal service, among which there is a wonderful tapestry of gold, silk, and worsted work for the king's bed.

The confidence which the Vander-gotens had placed in Charles III was not in vain, as this monarch did transmit to the factory a great activity of which it gave practical proofs after his arrival in Spain. He took into consideration the petition which the four brothers addressed to him, and a thorough inspection of the factory was made, thus avoiding productions of inferior quality. By a royal order, bearing date of December 31, 1762,

he commanded Don Antonio Rafael Mengs, painter of the royal household, to take charge of the management and direction of the paintings to be done for the royal factory by painters who were members of the royal household. In the meantime the Vandergoten brothers were successively dying, the only survivor of the four being Cornelius, who had charge of the administration of the royal factory from 1774 to 1786, when he died. Not being able to attend to it directly himself, for many years he had entrusted the management to the Spanish masters, Antonio Moreno, Manuel Sánchez, Domingo Galán and Tomás del Castillo, who expected to succeed him when he died. But it did not so happen, in spite of the protest which they made, because Don Cornelius had brought his nephew, Don Livinio Stuyk, from Antwerp, and he succeeded him in the direction of the factory.

In July of 1776, the paymaster-general of His Majesty asked Don Antonio Rafael Mengs, not only the names of the painters who, in his opinion, could advantageously work for the royal factory, but also asked him concerning those who, being included in the number which he had indicated, should, in his opinion, have the preference, whereupon Mengs answered recommending first Castillo, then Bayeu, Goya, and Nápoli. The works belonging to Goya were immediately distributed, these being the canvases for the tapestries which were to decorate the walls of the dining-room and dormitory of the Princes of Asturias. Goya did not rest, but bravely went to work, and on the 30th of October, 1776, delivered his first painting, which was to decorate the dining-room, a work which is called "La Merienda," which appears in the present exhibition. As early as 1778

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Tapestry after Goya's cartoon entitled "Blind Man's Bluff." Woven by Don Santiago Amoroso in 1802.

Goya had already finished all the paintings which would be used for weaving the tapestries for the dining-room, and which were entitled as follows: "El Baile (which also appears in the exhibition), "La Cometa," which is also exhibited, and three more, making a total of six large cloths, and four more cornices containing similar scenes.

Considering the eccentric character of Goya, it is impossible to expect uniformity in his productions. He often paints from memory, neglecting and rejecting whatever does not please him; then he finishes, in a wonderful manner, such a painting, putting in the features or details he likes most—that which in-

spires him and makes a deep impression on him, forgetting himself, and indulging in the grossest inaccuracies and oversights, both in the proportion and in the drawings, whenever his sentiments, the subject, or his impatience do not transmit to his palette the feelings whence arises the inspiration necessary to portray on canvas the peculiar conceptions of his genius. There is not a single one, however small it may be, that does not contain some wonderful beauty worthy of praise and admiration, now in the color, now in the composition, and always in that expression and power with which his great mind puts a seal on everything that comes from

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his brush (Cruzada-Villamil). The beautiful tapestries made by Goya, which kings and all the royal family had constantly before them, won for him their admiration and esteem, and he was successively appointed painter to the king, in 1786; of the royal household, in 1799, and, finally, the first painter of the same in 1799. During those periods, he executed numerous paintings which served as models for as many tapestries, until he was appointed first painter of the royal household, and then he no longer supplied paintings to the royal factory.

We have given the history of this factory down to the time when—owing to the death of Don Cornelius Vanderghoten—his nephew, Stuyk Vanderghoten, became director in 1786. Shortly afterwards Charles III died, and his son Charles IV came to the throne. The circumstances under which Stuyk was appointed director of the factory were not favorable, inasmuch as the Spanish masters, having lost all hope of directing the factory themselves, did not work with a will, while the painters themselves were not better disposed. Finally the precarious condition of the national treasury did not permit properly meeting the expenses of the factory, let alone the fact that, in those times, there no longer existed the taste and enthusiasm for the fine arts which formerly had so powerfully contributed to the prosperity thereof. Stuyk often appealed to the king, requesting him to supply original paintings in order to be able to weave tapestries, and he claimed that the painters were indolent and begged that their place should be taken by others; but, for some reason or other, his suggestions were not heeded, with the result that the factory suffered a remarkable decay. And, what is still worse, then the French invasion took



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Tapestry after Goya's cartoon "The Hawseller." It was painted for the bedroom of the Princes of Asturias in 1778-79. Woven in 1786 under the management of Don Livinio Stuyk Vanderghoten.

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Tapestry in the Flemish style. It represents the wedding of a couple of peasants at the door of a church. Woven contemporaneously at the Royal Manufacture of Tapestries. It is a copy of another tapestry presented to M. Poincaré, President of the French Republic, by H.M. King Alfonso XIII.

place and the royal factory was transformed into barracks, and was almost entirely destroyed. Everything was suspended until the return of Ferdinand VII, in 1815, and at that time the widow and son of Livinio Stuyk applied for the re-establishment of the factory. The looms were actually installed, and the reproduction of the existing models of Goya and Bayeu was commenced, and, at the same time, great impetus was given to the manufacture of carpets and to the repair of a great number of

tapestries existing both in the palace and in the houses of the *grandees*. Then came the civil war, however, and again a great decay was noticeable, the fact being that the work was confined to some orders of the crown which generally consisted of presents to the princes of the reigning families and of the repair of old tapestries.

As early as the reign of Don Alfonso XII, the evils of other times began to be prevented. Care was taken to keep the new looms well supplied with mas-

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ters and apprentices who, being educated by the old artists still living, might eventually be able to give again to the great factory the prosperity and splendor it had formerly enjoyed. During the regency of Doña María Cristina the work of regeneration and reconstruction was carried out, and the present plant and annexed buildings were constructed for the manufacturing of tapestries and carpets. Don Alfonso XIII continued in great earnest and steadily the work commenced by his parents, giving it a great impetus and taking special care to enable the factory to produce not only articles for the royal household and the Spanish nation, but also in order that its productions—that is to say, its tapestries and carpets—might be known and duly appreciated abroad. It is evident that such an industry cannot be improvised or established on short notice, not even enlarged as desired, because the artists and artificers cannot be produced except after a long and careful apprenticeship, and strict selection. Therefore, although their production is steadily increasing, the orders are subjected to the natural slowness required by such conscientious work.

We have endeavored to follow, step by step, the history and vicissitudes of the royal factory, history and vicissitudes which are in keeping with those of our country. We have seen how, from 1720 up to the present time, there has been traditionally preserved in one family the technical direction of the factory, re-establishing in Spain the production of Flemish tapestries; we observed afterward how the industry acquired a genuinely Spanish character after Charles III, and that this character has been maintained up to the present time, notwithstanding the great difficulties mentioned. While the artistic methods em-

ployed in this factory are eminently traditional, it must be admitted that the technical processes used are no less so, because, taken as a whole, the present manufacture is just as it was in the time of its foundation, and the threads which constitute the weft or warp of the weaving are entirely the same as those which were employed 200 years ago and they are woven by the same process. The silk, wools, and worsted yarns are identical, not only as regards their spinning and quality, but also in regard to their origin; the colors—which is a feature of great importance in this industry—are formed by the same materials and mixtures which were used and made in the olden times. The feature of fastness was required as an indispensable requisite in a color or shade, and the ingredients must not eventually attack or affect the silks and wools. Philip V and the general chamber of commerce of the kingdom realized to such extent the great importance of the dying industry that as early as 1734 it was deemed necessary to create the office of director-general of dyes of the kingdom, an office which, after due consultation with the royal factory of tapestries and other official corporations, was entrusted to Don Manuel de Robles, supervisor of the Guild of Dyers of Madrid.

It is well known that in olden times none of the dyes were used which are used today in the modern dyeing industry, and the disappearance from the market of those which were used before, constitutes for the royal factory—which continues to employ them—one of the greatest drawbacks, which can only be overcome after making the greatest efforts. The present directors—Don Livinio Stuyk and his sons—putting in the work all the enthusiasm which both the artistic and family traditions bring to them, are the persons to whom

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Tapestry in the Flemish Style, woven after a cartoon by Andrés Calleja. It represents peasants drinking and smoking, a woman washing by a well, hens on a heap of manure, and to the right, a woman trying to raise a drunken man.

has been entrusted—under the high protection of His Majesty the King, the carrying out of the enlightening and patriotic enterprise of giving new splendor and impulse to the royal tapestry factory established at Madrid.

THE ARTIST'S ANGEL

(*Duomo Milano*)

The ears need not enchanted sound within thy gates
To picture in the earthly eyes heav'n's occult scene:
The imaged angel of the "uplift" silent waits
The vision to entrance with seraph mien:
Not where the purpled light through lantern streams,
Nor pictured history of window throws,
But in the apex of thy fret-arch gleams
Her mystic gaze—there spirit-rapture glows.

FRANK MOORE JEFFERY

CURRENT NOTES AND NEWS

Iphigenia in Michigan

Between the Clashing Rocks, beyond the Sea
Inhospitable, to the Taurian land,
Less hospitable still, from Aulis strand,
Iphigenia, we are borne with thee;
From our hard, sordid, modern world set free,
As by a goddess' timely succoring hand,
With gods and heroes we awhile may stand,
And breathe the air of pure Antiquity.
All thanks, fair priestess, and ye noble pair
Of more than brothers, for the heroic thrill;
And you, sad exiles, turning homesick eyes
Toward Hellas, we your lyric longing share;
We see, o'er barbarous force triumphant still,
Athena with her shining ægis rise.

Hobart College

HERBERT H. YEAMES



A scene from the performance of Euripides' *Iphigenia in Tauris* recently given at the University of Michigan. Athena with her shining ægis rises to the right.

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Sixth Annual Meeting of the College Art Association of America

THIS meeting of the Association in Cincinnati, Ohio, April 5, 6, and 7, was a decided success in spite of the fact that war conditions prevented the attendance of some of the eastern members.

Opportunity was afforded for examining not only the mural decorations in the University and the permanent collections of the Museum, but fortunately the fine Persian exhibit which was assembled for the San Francisco Fair was also on view. The Rookwood Pottery was visited. Mrs. Emery kindly opened her house for the inspection of her choice collection of paintings. Owing to a most unfortunate and regrettable accident to Hon. Charles H. Taft the Association was deprived of the privilege of visiting the famous Taft collections.

One important phase of the Association's activities was presented in the reports of several committees. During the year very satisfactory progress has been made by committees on: "Books for the College Art Library," George H. Edgell, chairman, Harvard; "Reproductions for the College Museum and Art Gallery," David M. Robinson, chairman, Johns Hopkins; "Loan Exhibits for Colleges," William A. Griffith, chairman, Kansas.

For the Committee on Investigation of Art Education in American Colleges and Universities, Holmes Smith, chairman, Washington University, reported that through Hon. P. P. Claxton, United States Commissioner of Education, arrangements have been made for coöperation in this investigation between the Bureau of Education and this Association.

The discussion of the "Report of a Committee of the American Association of Museums on the Training of Museum Workers" brought out the universal opinion that the solution of this interesting question has not yet been reached.

As usual in the meetings of this Association, the "round table" discussions after dinner were very valuable and effective. The first, on "What Kind of Technical Art shall be Taught to the A.B. Student?", was opened by James R. Hopkins, Cincinnati Art Museum, William M. Hekking, Kansas, and Louis Weinberg, College of the City of New York. The prevailing opinion seemed to be that the A.B. student should be taught the fundamentals of technical training.

The second, on "Non-Technical Laboratory Work for the Student of the History of Art," was opened by Rossiter Howard, South Dakota, George B. Zug, Dartmouth, Edith R. Abbot, Metropolitan Museum, and H. H. Powers, President of the Bureau of University Travel. From this discussion it was evident that there is the greatest abundance of very interesting laboratory work which is entirely non-technical in character. But the most vital and far-reaching "round table" topic was "How Can We Increase the Number of Future College Graduates Who Shall Have Received Some Artistic Inspiration Through Art Instruc-

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tion During Their Undergraduate Career?". This was opened by Holmes Smith, Washington University, H. R. Cross, Michigan, E. J. Lake, Illinois, and H. E. Keyes, Dartmouth. Interesting and valuable as were the suggestions that were made, the deep-seated conviction of those present was that we are but at the beginning of the consideration of this great question.

Interesting papers on pedagogical questions were presented: "The Teaching of Drawing and Design in the Secondary Schools," Arthur Pope, Harvard, and Deborah Kallen, Boston Museum of Fine Arts; "Evolution of the Dwelling and Its Furnishing as a Proper Study in the A.B. Course," Stella Skinner, Northwestern; "Architecture as an Academic Subject," A. M. Brooks, Indiana; "The Function and Value of the Syllabus in Teaching the History of Art," A. V. Churchill, Smith. The historical side of the work was well represented by papers on "Caricature in Ancient Art," David M. Robinson, Johns Hopkins; "The Hunter Artists of the Old Stone Age," Philip Van Ness Meyers, Cincinnati; "The Meleager of the Fogg Museum and Related Works in America," George H. Chase, Harvard. An interesting paper on "What People Enjoy in Pictures" was presented by Frank B. Tarbell, Chicago.

The following officers were unanimously re-elected: President, John Pickard, Missouri; Vice-President, George H. Chase, Harvard; Secretary-Treasurer, Charles T. Kelley, Ohio State. For the first time in the history of the Association the treasurer's report showed that the finances of the Association are in a satisfactory condition. It was therefore voted to publish the proceedings of this meeting in full and to send copies to all members of the Association. It was tentatively voted to hold the next annual meeting of the Association during the Easter holidays in 1918 in the Metropolitan Museum, New York City.

JOHN PICKARD

American Archaeological Work of this Summer

THE anthropological department of the American Museum of Natural History, according to an announcement in the March issue of its *Journal*, is planning extensive archaeological work in the Southwest during the coming summer. Mr. Nelson expects to do reconnaissance work over a large area of south central New Mexico in order to complete the survey of the ancient pueblo region in which glazed pottery occurs; Mr. Leslie Spier will extend his archaeological reconnaissance, begun at Zuñi in 1916, to the drainage of both the Little Colorado and the Gila rivers in Arizona; and Mr. Earl H. Morris will proceed with the excavations of the famous pueblo ruin at Aztec in northwestern New Mexico.

The Bureau of American Ethnology and the Museum of the American Indian, Heye Foundation, will initiate the work of excavating the ruined pueblo of

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Hawikuh, near Zuñi, New Mexico, during the summer. This large pueblo, which dates from prehistoric times, was one of the "Seven Cities of Cibola" of the early Spanish period; it was seen by Fray Marcos de Niza in 1539, stormed and captured in the following year by Coronado, who named it Granada, and was finally abandoned in 1670.

F. W. H.

A Greek Play at Ann Arbor

THE Greek consul from Detroit with five hundred of his fellow-countrymen, the speech to them by Professor Meader in modern Greek, and the impassioned reply by one of the Greek delegation, added an international touch to the splendid production of the *Iphigenia in Tauris*, given in the Hill Auditorium on March 29, at Ann Arbor, Michigan. The writer happened to be in Ann Arbor and attended the performance, and bears witness to the fact that the University of Michigan Classical Club staged and produced Euripides' famous play in such a fashion that the *Iphigenia* at Ann Arbor must take its place with the two or three other really great productions of Greek plays in this country.

The play was given in connection with the fifty-second annual meeting of the Michigan Schoolmasters' Club, and was, of course, the great event of the meeting. The audience, which filled the five thousand seats of the Auditorium, was very enthusiastic, and justly so. The music, which was composed especially for the play by Prof. Albert A. Stanley, on the basis of ancient Greek modes and rhythms, left nothing to be desired either in its melodic suggestions or in its function of intensifying action and emotion. The graceful lines and harmonious colors of the costumes, designed by Dr. Orma F. Butler, and the dances of the chorus, cannot be truly appreciated without having been seen. The *dramatis personæ* were students who either in Latin plays or other college dramatics had already shown histrionic ability. Miss May Sanders, '18, as leader of the chorus, Lewis Waldo, '17, as the messenger to the king, Ralph Carson, '17, and Clarence Hunter, '17, as Pylades and Orestes, all played their parts with distinction. The part of Iphigenia was taken by Charlotte Kelsey, '18, the younger daughter of Prof. F. W. Kelsey, and it was done to perfection. Miss Kelsey is a beautiful and talented girl, and she gave to the part the dignity of the Tauric priestess, the charm of the Greek princess, and the natural winsomeness of the Greek maiden. Back of the whole performance were the assiduous attention and classic judgment of Prof. Campbell Bonner of the department of Greek, and the good taste and the unflagging zeal of Professor Kelsey, who will give an illustrated account of the play in the next number of ART AND ARCHAEOLOGY.

R. V. D. M.

(The Book Reviews and Notices are omitted this month to give space for the Table of Contents)

